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2012

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Certifies that this is the approved version of the following report:**

**The Creation of Narco-Imágenes.com**

**APPROVED BY  
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**The Creation of Narco-Imágenes.com**

**by**

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**Report**

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## **Abstract**

### **The Creation of Narco-Imágenes.com**

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The University of Texas at Austin, 2012

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This report documents the creation of Narco-Imágenes.com, a multi-media website featuring the fashion, iconography, and stock character images related to the “*narco*” or “*narco-traficante*” (drug trafficker) as seen in recent film and television from Colombia, Mexico, and the United States.

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## CHAPTER ONE: ABOUT NARCO-IMÁGENES.COM

From conceptualization to construction, this report will document the creation of Narco-Imágenes.com, a multi-media website featuring the fashion, iconography, and stock character images related to the “*narco*” or “*narco-traficante*” (drug trafficker) as seen in recent film and television from Colombia, Mexico, and the United States. The word “*narco*” is commonly used to describe someone who is suspected of being involved in the drug trafficking business. In the world of film and television, their presence is made known to others by the look of their ostentatious cars and homes, their lavish jewelry and lifestyle, and often their weapons. These objects are the focus of Narco-Imágenes.com

My fascination with the image of the *narco* began with a search for images depicting Mexico's war against the drug cartels. For residents of the Mexican-American border like myself, understanding the violence taking place in our communities is not only overwhelming, it is at the same time limited by the dangers that continue to threaten our local journalists today. My interest was simply born out of an attempt to make sense of the world I was living in and a need to reconcile what I was seeing on-screen with what I experienced in my personal life. What I found was that the image of the *narco* was not confined to Mexican or American film and television, on the contrary, the image of the *narco* has appeared in Colombian film and television as well for over a decade. The representations were so numerous and different from what I was familiar with that my interest completely shifted toward these films because of their novelty. I

was surprised to find how similar the images were across borders. The more I searched, the more I found. Nevertheless, few representations have emerged from or about my border city of Brownsville, Texas or on the other side of the border in Matamoros, Mexico to describe what life is like during this period of our history. While the number of fictional representations in film and television surrounding the *narco* continue to grow, real representations such as documentary and reality-based television shows have only recently started to emerge. The great disparity between fiction and non-fiction texts is representative of the daily confrontation between the real and imagined.

I began the process of building my website by compiling as many different films and television programs as possible then documenting the research in spreadsheets where I would note the following basic information: title of the film, country of origin, language, genre, release year, synopsis, director/producer, writer, and cast (see Appendix A1 to view a sample page.) I also made it a point to include links to corresponding Internet Movie Database (IMDB) pages, which provided most of the basic information I needed to know about each film or show. At other times, information was very limited and incomplete. This is where being bilingual was extremely helpful. I was able to search for information in Spanish if I was unable to find the information readily available in English. When possible, I also added links to YouTube trailers or similar video links in the same spreadsheet. I made very few extra notes at this stage in the process, as it was important to move on quickly to reviewing films. The list was intended to be a

quick reference that I could easily refer to as I completed the next stages of the project. I repeated the data entry process each time a new film or TV program was entered into the spreadsheet. Eventually, the high volume of films and television programs became so numerous and increasingly difficult to keep track of on one single spreadsheet that it was necessary to find a better organizational system. I began dividing the spreadsheets into the following categories on separate pages: fiction-film, film-non-fiction, TV-fiction, TV-non-fiction, Colombian Films/TV, as well a *Narco-Ciné*.

Once I had organized a list of about 30 to 40 films I began to make a separate list of films that I wanted to review by priority. From this point, I began the process of acquisition, that is, the stage of acquiring all of the films on my list in order to begin reviewing as many of them as possible. As I compiled films, I simultaneously began the review process. I was able to find most of the films from the United States and Mexico that I was looking for either through libraries, Netflix, Amazon, and other retailers with relative ease. I did encounter some difficulty with finding some of the Colombian films and Television shows on DVD, but I found that many of these films and full episodes were accessible on YouTube. Most of the texts I found depicting the *narco* were available in complete versions or segmented clips on YouTube, but very few were available in HD. The clips available online and on DVD from Colombia were for the most part only available in PAL format, whereas the texts from the United States and Mexico were available in NTSC.

The first time I reviewed a film, I watched simply for enjoyment, taking very minimal notes. The second or third time I reviewed a film, I began to take more detailed notes about characters, locations, events, basic plot, and so forth. I eventually began the process of taking screen capture stills of the fashions, icons, and stock characters that stood out to me. It was an extremely tedious and time consuming process that began with reviewing as many different films and television programs as possible, without having set guidelines on what exactly I was looking for. This was the most time consuming part of the project. Reviewing film after film in the hope that I would be able to identify some distinct patterns among the multitude of images. It was an enormous endeavor that was at times overwhelming because I did not want to limit myself to one genre or country.

Furthermore, I could not come to a decision about how to narrow my focus once I had seen how strikingly similar the fashion, iconography and stock characters were despite their country of origin. Visually speaking, I envisioned Narco-Imágenes as a website overflowing with photos that would speak to the transnationality of these images. From the start, I was committed to showing as many images as possible, despite the better judgment of my advisers. Rather than begin the construction process early, I spent more time on the reviewing stage. Even though this delayed my progress and limited my time in the construction stage, I am not sure that artistically, I would have come to the same realizations or discoveries I have made if I had not spent so much time on the review process. The more films that I reviewed, the more I was able to identify

the images that were important because of their consistent appearance. On the other hand, I also learned to separate those images that were not as significant for the purpose of this project. Appendices B1 and B2 list the images compiled.

At times it took me several reviews of the film or an entire season of a show to distinguish a significant pattern. The process of organically constructing meaning out of processing such a high volume of images can be frustrating as it requires a substantial time commitment to viewing hours of film and television, taking notes, compiling still frame captures, then organizing them. At the same time, those instances when patterns or meaning are constructed are the most rewarding moments of the entire process. For me these connections happened sporadically, the more I was able to isolate myself from any other images in my mind, the more I was able to visualize the basic concepts, layout, and aesthetics of this project. I re-conceptualized throughout the entire process as I found more material and came up with new designs for the web page layouts I would create.

This was the basic timeline of the overall project:

1. Conceptualization: January – April (4 months)
2. Research: January – February (2 months)
3. Acquisition: January – February (2 months)
4. Notes/Review: February – April (3 months)
5. Construction: February – April (3 months)

It occurred to me that the way I was visualizing the overall look of the website was the way I was accustomed to reading editorial fashion layouts. I wanted to frame the images I was working with as if they were a magazine spread in *Vogue* because that is how I am accustomed to seeing or “reading”

fashion in print. I put together a visual references look book of images that would help inspire each page on my website and provide me ideas about how to handle text placement, layout, spacing, fonts, color schemes, and so forth (see Appendices C1-C5). Early in the conceptualization process, I made the decision that I would make the site bi-lingual in English and Spanish whenever possible. I also made the decision to provide text versions of certain web pages in order to give visitors an alternative to reading this information in a way that was simple and aesthetically much more minimal than the elaborate pages of fashion, iconography, and stock character layouts. With this in mind, I began to narrow the sections of the website into the following categories:

1. About/*Sobre el proyecto*
2. Home/*Inicio*
3. Film/*Ciné*
4. T.V./*Televisión*
5. Iconography/*Iconografía*
6. Stock Characters/*Personajes*
7. Costume Analysis/*Análisis de vestuario*
8. Video/*Vídeo*
9. Contact/*Cómo contactarnos*

I would make note of which pages I intended to make in a “clickable version” and those pages that I would make available in a “text version” as well. I also included notes on possible future pages and subcategories of pages, such as the: References Page Clickable/Text Version, Non-Fiction Film Clickable/Text Version, and so forth. The pages were then organized into the following table.



<b>Page Title</b>	<b>Clickable Version</b>	<b>Text Version</b>
About/ <i>Sobre el proyecto</i>	No	Yes
Home/ <i>Inicio</i>	Yes	Yes
Film/ <i>Ciné</i>	Yes	Yes
T.V./ <i>Televisión</i>	Yes	Yes
Iconography/ <i>Iconografía</i>	Yes	Yes
Stock characters/ <i>Personajes</i>	Yes	Yes
Costume Analysis/ <i>Análisis de vestuario</i>	Yes	No
Video/ <i>Vídeo</i>	Yes	No
Contact/ <i>Cómo contactarnos</i>	No	Yes
<b>Future Page Titles</b>	<b>Clickable Version</b>	<b>Text Version</b>
References Page	Yes	Yes
Non-Fiction Film	Yes	Yes
Non-Fiction Television	Yes	Yes
Posters	Yes	Yes

Table 1.1 – Sections of The Website

The “clickable version” refers to web pages where I used image maps, in other words, webpages where images serve as links when you click on them, rather than clicking on a link made of text. The “text versions” of the webpages refer to those pages *without* any images that use text links as they are traditionally used. Using Table 1.1, I began the construction phase of the project, that is, the point where I would begin to construct the digital mock-up pages of the website and eventually their corresponding web pages.

I created very basic hand-drawn sketches for most of the web pages before making the (digital) mock-up versions. These preliminary sketches are seen in Appendices D1 through D12. It was first necessary to sketch a basic site map of how individual pages would function and link together. Appendix D1 is the very first of these sketches, it demonstrates how many pages would be created per section of the website under the umbrella of the index/home page. With this larger site map in mind, I began to sketch the clickable version and the text version for each section of the website. Appendix D2 is a preliminary sketch of the clickable version of the home page. The final home page was re-conceptualized from this original sketch to look more like Appendix C1, but it still maintains most of the original elements included in the version seen in D2. The inspiration for the clickable T.V. and subsequent clickable film pages seen in Appendix D3 came from Appendix C5 of my visual references look book. For the Film and T.V. clickable versions, I wanted to create a collage of still images from each show that would eventually become links for more information about that

film or television show. The numbers 1-11 seen in Appendix D3 represent eleven different film or television stills.

The basic design for the text version of all pages is seen in Appendix D4. This sample text page includes instructions on how I would lay out the text on the page, ideas about color palettes (black and blue), notes on fonts, and general rules for spacing. Appendix D5 is a preliminary sketch of one of the iconography pages; it includes small drawings of individual icons, accompanied by a number that corresponds to the name of that image. Appendix D6 is also a sample page under the iconography section titled, “Anatomy of a *Narco*,” which has arrows pointing to the different iconographic pieces of the *narco*’s image. Appendices D7 through D11 are sample sketches of various stock character page layouts. At first, I began with sketches of all the stock characters together then progressed into making sketches of specific categories of stock characters like the *Reinas*, *muñecas*, and *mafiosas* sketches seen in Appendices D8 through D11. Appendix D12 is a sample of one of the early pages of the costume analysis section.

Using my preliminary sketches, I began constructing the digital mock-ups for each page in the order listed in Table 1.1. I generally began with creating the text version of each page then I began working on the clickable versions. The images on the clickable versions of each page were for the most part a mix of still captures, press or marketing photos, and other promotional materials. Again, these images were all compiled and saved into the folders seen in Appendices B1 and B2 which are divided by film and television, respectively, and then

subdivided into categories of fiction and non-fiction. Due to the low quality of many of the images available, I was unable to isolate small objects within the frame without the images pixelating or becoming unrecognizable. For this reason, I started to search for images of the objects that I could not pull directly from stills myself from other sources. Some of these objects included belts and belt buckles, purses, wallets, boots, and jewelry. I found many of them through Google searches and then manipulated the background, color, and size of the objects using Adobe Photoshop.

The stills that I had taken during the review process gave me the idea to present my information in video as well as in print. I would take the stills as references and use their time codes to go back to each film or television show, then capture these moments as video clips that I would eventually lay out on a timeline in Final Cut Pro 7, the film editing software used to edit my short videos. Due to the high volume of clips I was collecting, I started to organize videos into subcategories. I wanted to make one video featuring the fashion, iconography, and stock characters associated with men as well as a second video dedicated solely to the women of the *narco-world*. I will go into further detail of how I created these videos in the section titled, *Video/Vídeo*. The following section will present the final mock up for each web page, elaborate on how each page was constructed, the purpose of that page, and notes on future improvements for each page.

## CHAPTER TWO: INDIVIDUAL WEBPAGES

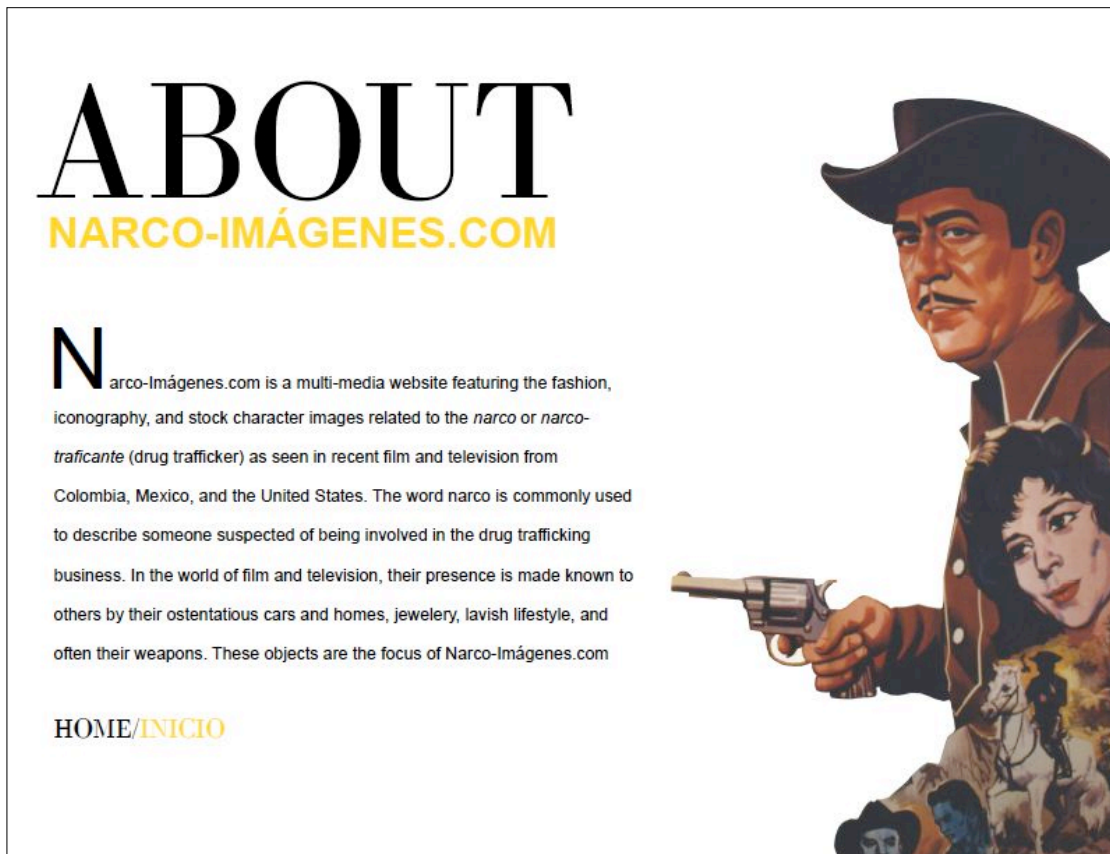


Figure 2.0 – About/Sobre el proyecto

The text for the About Page was taken directly from the first section of this report. There is also a Spanish version, which is not pictured above. I plan on expanding this section to include more information about myself, the author, as well as merging the “*Contact /Cómo contactarnos*” page on the same page, rather than make it a separate page as it was listed in Table 1.1. The image on the right was taken from the film *La venganza de la sombra* (*Vengeance of the Shadow*) filmed in 1961. I liked the iconic details present in this photo such as the dark

cowboy hat, mustache, pistol, as well as the woman by his side. The color scheme used is a mixture of blacks, yellows, and saturated reds.



Figure 2.1 – Home/Inicio – Clickable Version

I wanted the home page to read like an editorial spread in a fashion magazine (See Appendix C1). The homepage includes links to the following categories: About/*Sobre el proyecto*, Film/*Ciné*, T.V./*Televisión*, Iconography/*Iconografía*, Stock characters/*Personajes*, Costume Analysis/*Análisis de vestuario*, Video/*Vídeo*, and Text Version/*Versión texto*. More or less, each category is represented by a corresponding image on the page. For

T.V./*Televisión* I chose to use an 80's television set as homage to the B-movie aesthetic. I used 35mm film bins to represent Film/*Ciné*, as a tribute to the days of film. The move to digital has everything to do with the rapid growth of Mexico's B-movie industry, dubbed *Narco-Ciné*. The About/*Sobre el proyecto* page did not have a corresponding image; it was simply placed next to the rosary. Directly to the right are two characters from one of the very first representations of the *narco* in film, taken from the film *Conexión Criminal (Criminal Connection)* shot in 1986.

The link to Video/*Vídeo* also did not have a corresponding image, instead I surrounded the image with iconography associated with the image of the *narco*: his boots, hats, and ostentatious firearms (these items are located on the bottom, right-hand corner of the page). Directly underneath the white hat is a link to the Text Version/*Versión texto* in green and red colored fonts so as to stand apart from the black links on the rest of the page. The color scheme used throughout the page was a mixture of reds, yellows, black, gold, browns, and white. A long-sleeve Gucci shirt occupies the bottom left corner of the page. To the right of this shirt stands a woman in a red dress, she is a stock character commonly referred to as a *muñeca* or doll. As we will discuss in the stock character section, *muñecas* are often the rich wives, girlfriends, daughters, nemeses, and employees of the male *narcos*. This particular *muñeca* is Pamela, a character from the show *Munecas de la mafia (Mafia Dolls)* which was filmed in Colombia in 2011. Between the Gucci shirt and the *muñeca* are the categories Costume Analysis/*Análisis de vestuario* and Iconography/*Iconografía*. I wanted to place the

Costume Analysis link near the *muñeca* because I intend to start this section of the website with a Costume Analysis on the show *Munecas de la mafia*. I felt that the category Iconography/*Iconografía* would readily be associated with the designer shirts most wealthy *narcos* are seen wearing in film and television. I especially liked the familiarity of using a leopard print because it consistently appeared in images associated with “*narco-moda*” or “*narco-fashions*.”

In the future, I would like to continue to add to the links on the home page based on the categories I listed in Table 1.1. I anticipate that I will need to re-edit the homepage in order to continue adding links to the page as I continue to review more films and update the website. The text version of the page is very simple. I used the same red banner on the clickable home page on the text version of the home page and left the text in one single color for quick reading.



Figure 2.2 – Home/Inicio – Text Version





Figure 2.3 – Film/Ciné – Clickable Version

As I gradually add films to the Film/Ciné page pictured above, I plan on expanding to Non-fiction film such as documentary, but for now the page I have here is representative of a few of the many fiction films I found associated with the image of the *narco*. I took a still from each film and began to paste them together like a collage in Adobe Photoshop. Eventually, each image will have a “roll-over” option that will allow viewers to click open new pages by clicking on the images. The pages will include the details I compiled during the research process: title of the film, country of origin, language, genre, release year,

synopsis, director/producer, writer, and cast as well as the option to view trailers and photo stills of each film whenever available.

Below is the text version of the Film/*Ciné* page. Note that in the clickable version of the webpage, I only pictured 10 of the 18 films I listed on text version of the Film/*Ciné* page. This is due to the fact that Figure 2.3 is only the first image in a sequence of similar pages with more film stills that will eventually transition into stills of Non-fiction films. The same principle will apply to text version; the list will eventually expand into non-fiction film titles as well. The color scheme applied changed from the previous monochromatic red to black and gold, making the long lists of films easier to read. The films are listed in alphabetical order.

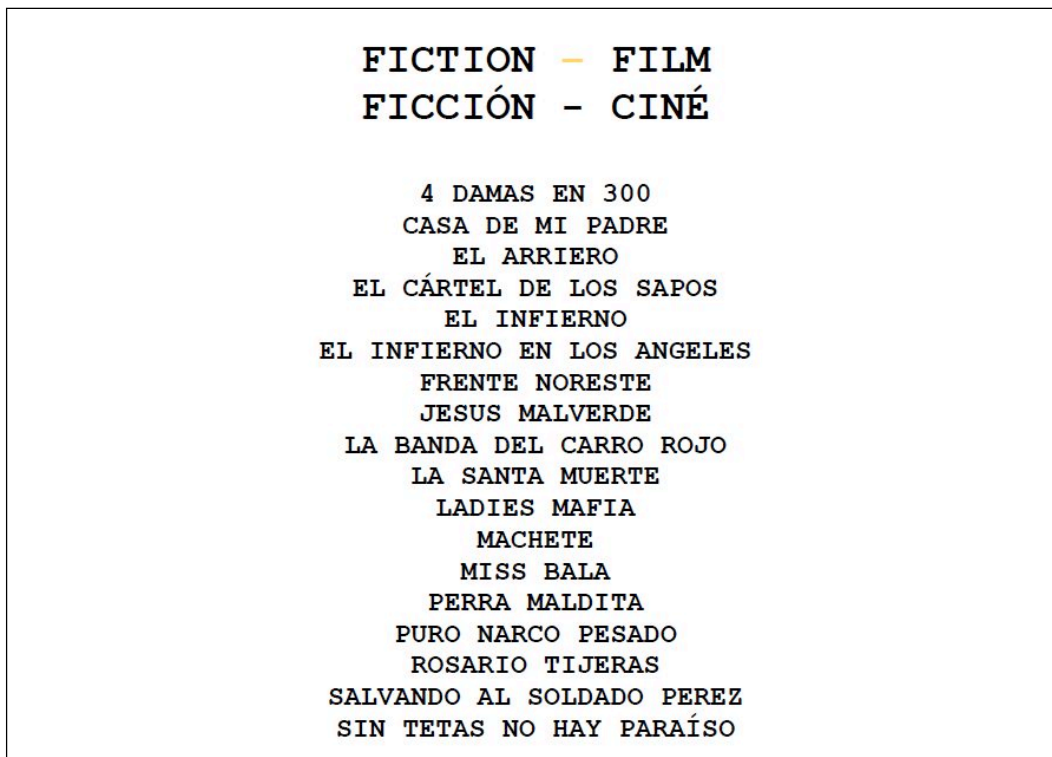


Figure 2.4 – Film/*Ciné* – Text Version



Figure 2.5 – T.V./*Televisión* – Clickable Version

The T.V./*Televisión* clickable version page will function the same way as the Film/*Ciné* clickable page. As I review more texts, I hope to update this section with more shows. I also plan on expanding the page to include non-fiction shows in the future. Each image will have the roll over option to click on that show's page in order to read more information about the show, watch video, and browse photos. Once again, I used stills from each show and edited them together as a collage in Adobe Photoshop, which I then inserted into my webpages. Because I want viewers to be able to click on each image as if it were a link, I needed to create an image map out of the different parts of the collage. Due to the different

colors of these still photos, I decided to change my color palette on this page to: blues, greens, yellows, and blacks.

Most of the television shows I came across were originally from Colombia: *El Capo (The Kingpin)*, *El Cártel (The Cartel)*, *Las Muñecas de La Mafia* (Mafia Dolls), *Rosario Tijeras*, *Sin Tetas No Hay Paraíso (Without Tits There is no Paradise)*, with the exception of the international hit *La Reina del Sur (The Queen of the South)*, from Mexico, and the indie-cult favorite, *Weeds*, from the United States. The films selected for this page are the most popular representations of the *narco* in recent television. Most of these shows have been successes in their own countries and abroad. *Sin Tetas No Hay Paraíso*, has not only been adapted in Spain, it was adapted for the big screen in Colombia as well. In the text version of the page, the films are listed in alphabetical order in the same monochromatic black and gold of the previous text versions.

FICTION – TELEVISION  
FICCIÓN – TELEVISIÓN

EL CAPO  
EL CÁRTEL / THE CARTEL  
EL CÁRTEL 2 / THE CARTEL 2  
LA REINA DEL SUR / THE QUEEN OF THE SOUTH  
LAS MUÑECAS DE LA MAFIA / MAFIA DOLLS  
ROSARIO TIJERAS  
SIN TETAS NO HAY PARAÍSO (COLOMBIA) / (WITHOUT TITS THERE IS NO PARADISE)  
SIN TETAS NO HAY PARAÍSO (SPAIN) / (WITHOUT TITS THERE IS NO PARADISE)  
WEEDS

Figure 2.6 – T.V./Televisión – Text Version





Figure 2.7 – Iconography/*Iconografía* – Clickable Version – Sample

Figure 2.7 is a sample of one of the many pages that will be included in the Iconography/*Iconografía* clickable pages. Users will be able to scroll to the right and continue to see more of the iconographic images I collected from

various film and television shows, from both fiction and non-fiction sources. The iconography pages are also supplemented with posters and photos.

ICONOGRAPHY / ICONOGRAFÍA
MEN / HOMBRES
BOOTS
BELT BUCKLES
GUNS
HATS
MUSTACHES
ROSARIES & OTHER JEWELRY
SHIRTS, COATS, & JACKETS
WOMEN / MUJERES
BEAUTY PAGEANT GOWNS, JEWELRY & OTHER ACCESSORIES
DRESSES & DESIGNER CLOTHING
GYM-CLOTHES
SWIMWEAR & LINGERIE
HEELS & OTHER SHOES

Figure 2.8 – Iconography/*Iconografía* – Text Version

The text version of this section divides the iconography by gender. In the Men's/*Hombres* section I was able to identify boots, belt buckles, guns, hats, mustaches, rosaries and other jewelry, shirts, coats, and jackets as some of the fashion-related iconography of the *narco*. Some of the images associated with the *women* of the *narco-world* were beauty pageant gowns, jewelry, short dresses, any designer clothing, gym-clothes, swimwear, and lingerie, as well as high-heeled shoes. The page will eventually include other items less associated with fashion, but nonetheless related to the image of the *narco* such as guns and other weapons, airplanes, large SUV's, convoys, and submarines.

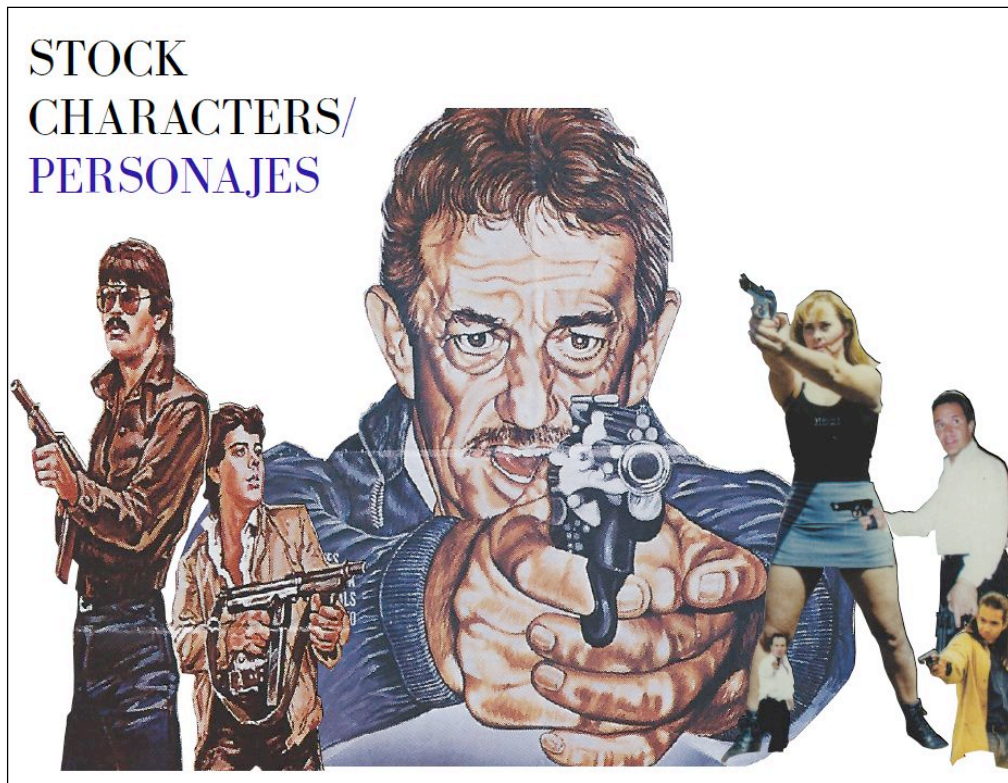


Figure 2.9 – Stock Characters/*Personajes* – Clickable Version – Sample

Figure 2.9 is one of the pages that will be included in this section along with other pages featuring the most common stock characters associated with the *narco-drama*: the drug lord or kingpin, his goons or thugs. These images are largely modified versions of the *bandido* stereotype. Some of their identifiable characteristics include the possession of many of the iconographic images mentioned in the aforementioned section: arms and other weapons, cowboy hats, boots, and mustaches. The *narco* of the early seventies loses his hat by the 80s and adapts his style to fit more of the *Miami Vice* or *Scarface* inspired look of the decade. Many credit the infamous *narco-corridista*, Chalino Sanchez, for

immortalizing the standard look of the *narco* after he appeared on his album cover blending elements of the old *narco-fashions* such as the cowboy hat, long-sleeve ranch-style shirt, jeans and boots, with more urban symbols of wealth and power such as jewelry and fancy weapons. The stock images in this section will be displayed in a variety of ways. Side by side, the viewer will have the ability to scroll from right to left to view stock characters by decade as well as sections divided by gender.

Female stock characters have existed directly alongside their male counterparts as early as the appearance of *Camelia la Tejana* who betrays her lover by killing him and taking off with the money after a successful drug run to California in the cult film classic *Contrabando y Traición (Smuggling and Betrayal)*. Filmed in 1977, the storyline was taken directly from the lyrics of a *narco-corrido* or drug ballad, sung by *Los Tigres del Norte*. The song is about a woman who is just as cruel and powerful as the men around her, she is a *mafiosa*, the female version of the men associated with the drug trafficking business. In this section I was able to identify three common female stock characters associated with the *narco-drama*: *reinas*, *muñecas*, and *mafiosas*. *Reina* translates to queen, in this sense referring to the beauty queens that wealthy drug lords often recruit as their mistresses or lovers in exchange for money, luxury goods, cosmetic surgeries, and often times the prized crowns of their local beauty pageants.



*Muñecas* or *dolls* are the well-kept mistresses, wives, and daughters of the *narco-traficante* or drug lord. Some of the women are actively involved in the drug business while others are not. They are women who are identifiable by their cosmetic surgeries, designer shoes and clothing, expensive purses, jewelry and other flashy belongings. More recently this image has become saturated with images of fitness clothing, as it is the responsibility of every modern *muñeca* to actively go to the gym in order to maintain the extraordinary physical beauty required by the drug lord she is romantically involved with. Included in this section are other characters associated with *narco-drama* such as law-enforcement figures and public authorities such as the Border Patrol, D.E.A, soldiers and policemen. The section also includes what I call *los politicos*, the corrupt politicians who make deals or conspire with local authorities and drug traffickers as they are often seen in television and film.

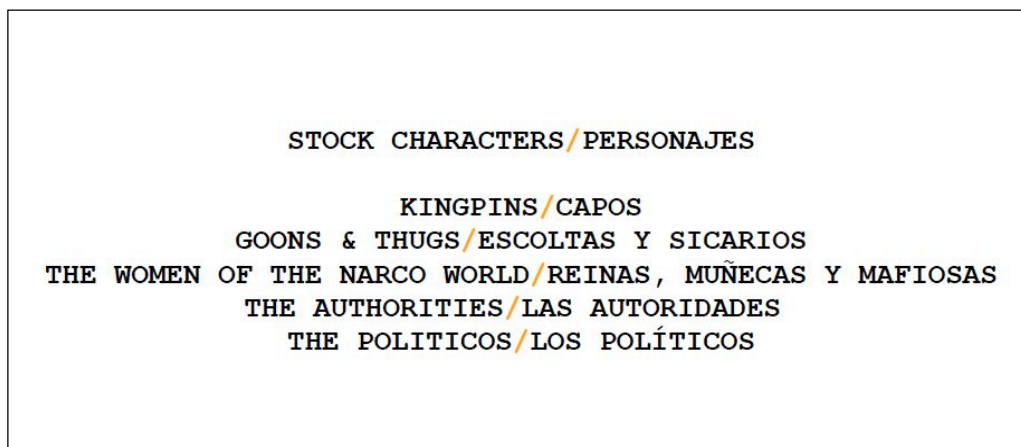


Figure 3.0 – Stock characters/*Personajes* – Text Version



Figure 3.1 – Costume Analysis/*Análisis de vestuario* – Sample

Figure 3.1 is a sample page from the very first feature to be included in the Costume Analysis/*Análisis de vestuario* section. The section will consist of several pages that viewers will be able to see as they scroll from right to left on the page. This first feature will focus on the costumes of the show *Muñecas de la mafia* (*Mafia Dolls*). I selected the show because there was such a large body of material to choose from. This section will dissect the costume of the female stock characters in the show from the very first chapter to the last, highlighting their most memorable costumes and iconography seen throughout the show.



Figure 3.2 – Video/*Vídeo*

The Video/*Vídeo* section will include short videos between one to five minutes in length. Each video will express a certain theme or idea associated with the *narco*. For the very first video, I wanted to compile a sizzle-reel of the films and television shows depicting the *narco*. The reel includes vintage crime thrillers, *novelas* (soap operas), B-movies (*Narco-Ciné*), and recent dramas. I selected key images in order to orient viewers with stock characters as well as highlighting the repetitive nature of the iconographic images associated with the

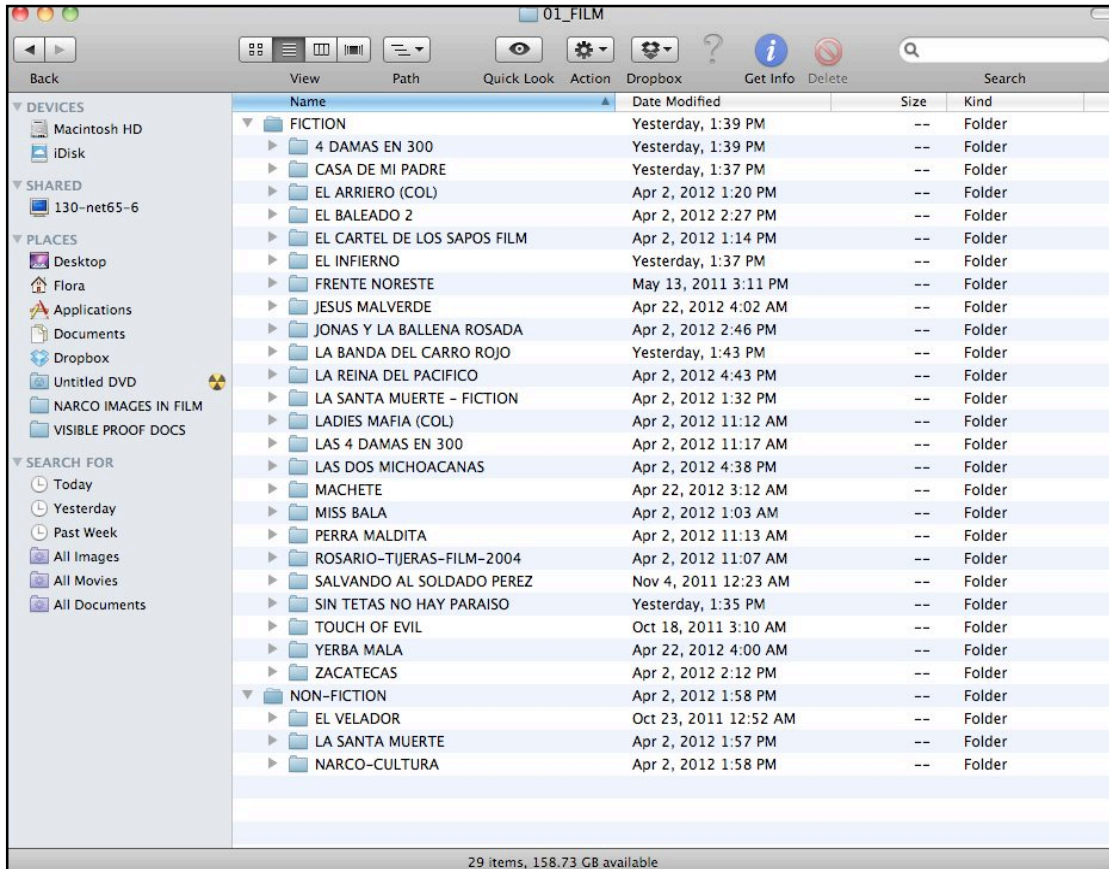
*narco*. My intention was to demonstrate who the *narco* is, but also demonstrate the way others see him. In this first video, I intentionally left female characters out of the picture so that these images could be the focus of a second video. The video titled, *Reinas, Muñecas, y Mafiosas* is dedicated entirely to the image of the female stock characters associated with the *narco*.

I chose to edit both videos to music completely different from any music previously associated with *Narco-Ciné* in order to present the information in a different way, especially because *Narco-Ciné* is so rooted in the musical genre of *narco-corridos*. I chose two eerie, yet upbeat electronic tracks with very few vocals and cinematic builds to compliment the images I had compiled. Once I had isolated specific beats and completed initial sequences, I began to experiment with different cuts, fusing music and sound bytes from different television shows or films that expressed both the thoughts and opinions of the *narcos* themselves, as well as some audio of voices speaking of the *narco* in order to provide more information about who the *narco* is. The same rules apply with the *Reinas, Muñecas, y Mafiosas* video. I plan on expanding this section to include videos of other stock characters such as the authorities and crooked politicians. I would also like to cut additional videos by specific genre, fiction, non-fiction, decade, or country. As it stands the website presented in this report has endless possibilities for expansion that I am eager to explore. The following section will orient readers through the various stages and process described in Chapter Two of this report.

# APPENDIX A1: FILM AND TELEVISION SPREADSHEET SAMPLE

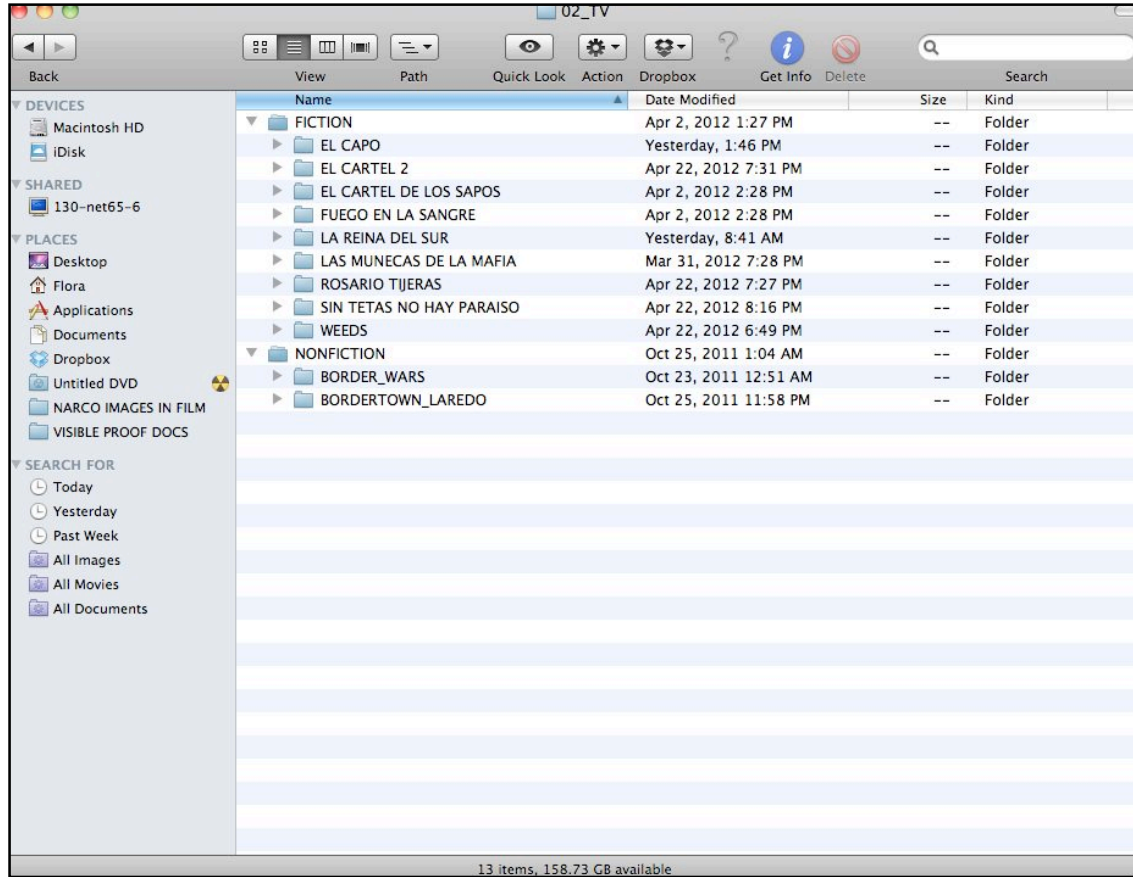
SAMPLE SHEET	FILM TITLE	COUNTRY	LANGUAGE	GENRE	YR	SYNOPSIS	DIRECTOR
	El infierno	Mexico	Spanish	Comedy	2010	Benjamin Garcia, Benny, is deported from the United States. Back home and against a bleak picture, Benny gets involved in the narco business, in which has for the first time in his life, an spectacular life surrounded by money, women, violence and fun. But very soon he'll discover that criminal life does not always keeps his promises. Epic black comedy about the world of Mafia and organized crime. HELL, helps us to understand what everybody is asking: What is happening in Mexico today?	Luis Estrada
	Casa de mi padre	USA	English/Spanish	Comedy	2011	Armando Alvarez (Farrell) has lived and worked on his father's ranch in Mexico his entire life. As the ranch encounters financial difficulties, Armando's younger brother Raul (Diego Luna), shows up with his new fiancé, Sofia (Genesis Rodriguez). It seems that Raul's success as an international businessman means the ranch's troubles are over as he pledges to settle all debts his father has incurred. But when Armando falls for Sofia and Raul's business dealings turn out to be less than legal, all hell breaks loose as they find themselves in a war with Mexico's most feared drug lord, the mighty Orzúa (Gael García Bernal).	Matt Piedmont
	El cárterel	Mexico	English/Spanish	Drama	2009	Based on Mexico's current criminal climate, EL CARTTEL is a rare look into the values and practices of the world's most intriguing and enigmatic industry - the multi-billion dollar business of drug trafficking. When Jules Land, a naive business journalist, approaches Mexico's most notorious drug cartel and requests an audience with its leader, a one-time-priest turned murderous outland, he quickly realizes he's in over his head. Wanting only the chance to kick-start his struggling career, Jules goes from seeking to understand the principles behind the Cartel's success, to fighting to return home with his wife - and his life - intact.	Brian J. Bayley
	El Carcel de los sapos Frente Noreste	Colombia USA/MEX	Spanish Spanish	Crime Crime/Drama	2011 2010	Martin Gonzalez is a lower class boy who discovers the world of drug trafficking in the way to upward mobility fundamentally to win the love of Sophia, a good girl, a prison unattainable, which is his love since childhood. His boldness, unconscionousness and youth lead him to become active and vital part of the dangerous "Carcel Norte del Valle", a criminal organization that defines itself as a bloodthirsty and powerful device that overcame the "Carcel" in cunning military power of corruption and economic strength. Several years of drug and appropriate (bad) friends helped Martin to move up the syndicate, and finally getting the attention of Sofia and win her love. A mother is forced to protect her family when she receives a dangerous threat.	Carlos Moreno Angelica Torres Camarero
	Man on Fire	USA/UK	English/Spanish	Crime/Drama/Thriller	2004	A wave of kidnappings has swept through Mexico, feeding a growing sense of panic among its wealthier citizens, especially parents. In one six-day period, there were twenty-four abductions, leading many to hire bodyguards for their children. Into this world enters John Creasy, a burned-out ex-CIA operative/assassin, who has given up on life. Creasy's friend Rayburn brings him to Mexico City to be a bodyguard to nine-year-old Pita Ramos, daughter of industrialist Samuel Ramos and his wife Lisa. Creasy is not interested in being a bodyguard, especially to a youngster, but for lack of something better to do, he accepts the assignment. Creasy barely tolerates the precocious child and her pestering questions about him and his life. But slowly, she chips away at his seemingly impenetrable exterior, his defenses drop, and he opens up to her. Creasy's new-found purpose in life is shattered when Pita is kidnapped.	Tony Scott
	Miss Bala	Mexico	English/Spanish	Action/Drama	2011	The story of a young woman clinging on to her dream to become a beauty contest queen in a Mexico dominated by organized crime.	Gerardo Narajo
	Salvando al soldado Perez	Mexico	Spanish	Comedy	2011	A Mexican crime lord is forced by his mother to plan a suicidal rescue mission to find his lost brother in the most unexpected place on Earth...	Beto Gomez
	Savages	USA	English	Crime/Drama/Thriller	2011	Bob grows Ben and Chon face off against the Mexican drug cartel who kidnapped their shared girlfriend.	Oliver Stone

## APPENDIX B1: ORGANIZATION OF MATERIALS IN BINS – FILM





## APPENDIX B2: ORGANIZATION OF MATERIALS IN BINS – T.V.



## APPENDIX C1: VISUAL REFERENCES LOOKBOOK





## APPENDIX C2: VISUAL REFERENCES LOOKBOOK

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## APPENDIX C3: VISUAL REFERENCES LOOKBOOK





## APPENDIX C4: VISUAL REFERENCES LOOKBOOK



## C5: VISUAL REFERENCES LOOKBOOK

Videos Page!!

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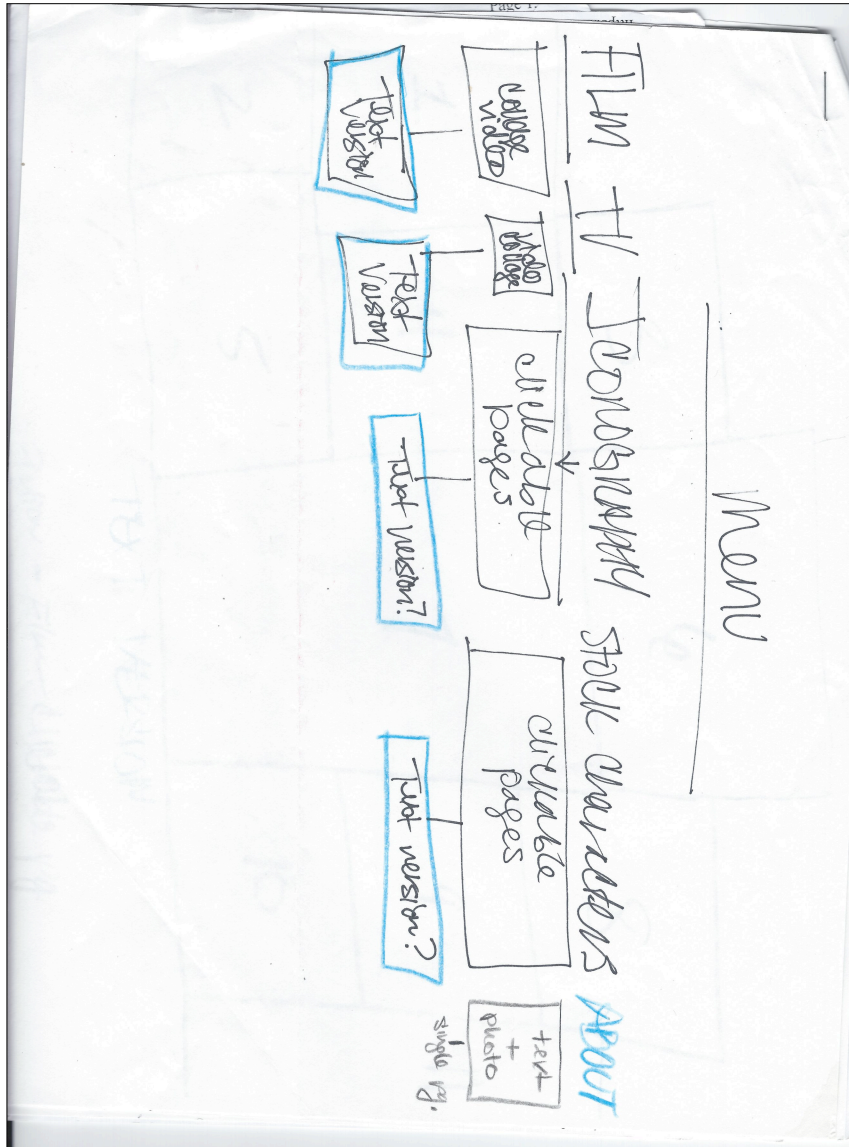
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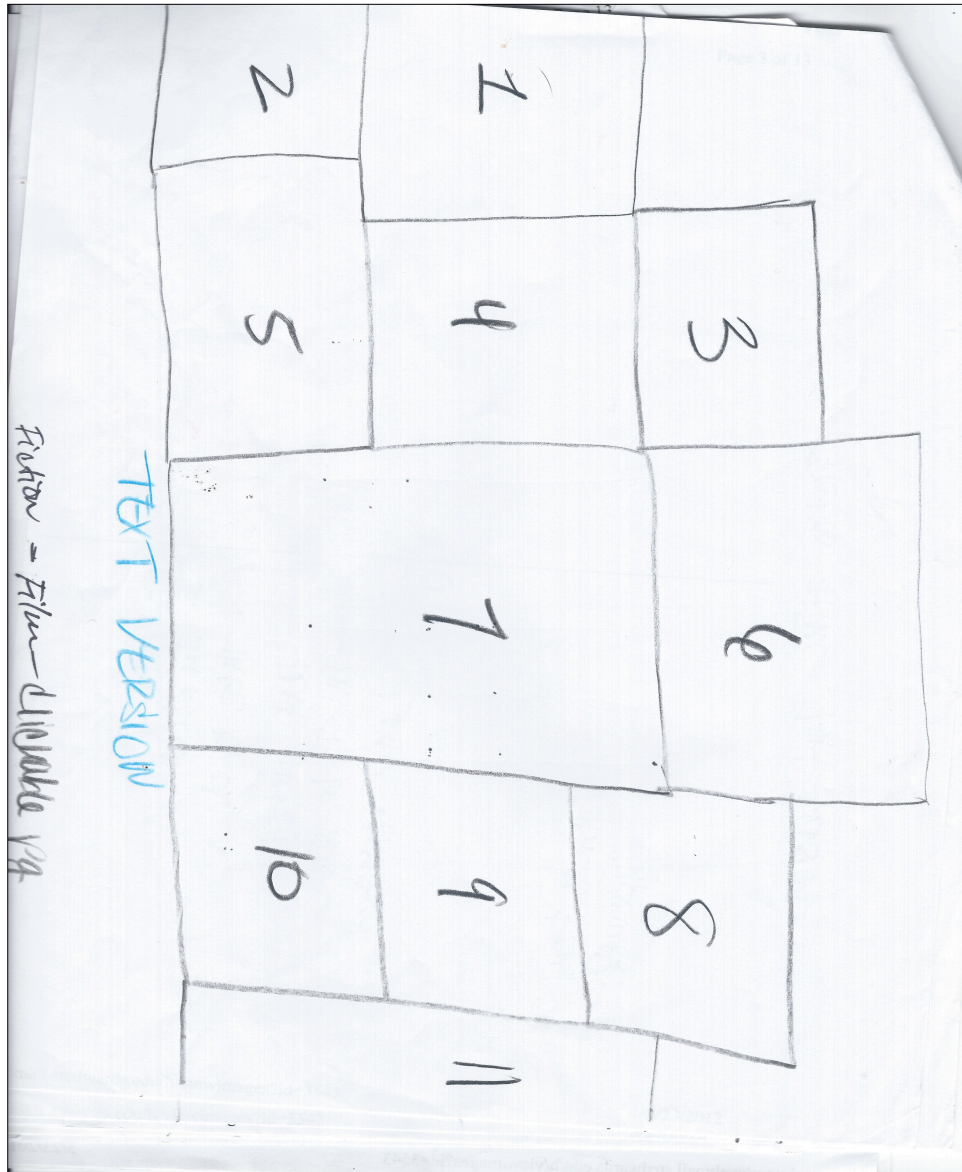
## APPENDIX D1: PRELIMINARY SKETCHES



## APPENDIX D2: PRELIMINARY SKETCHES

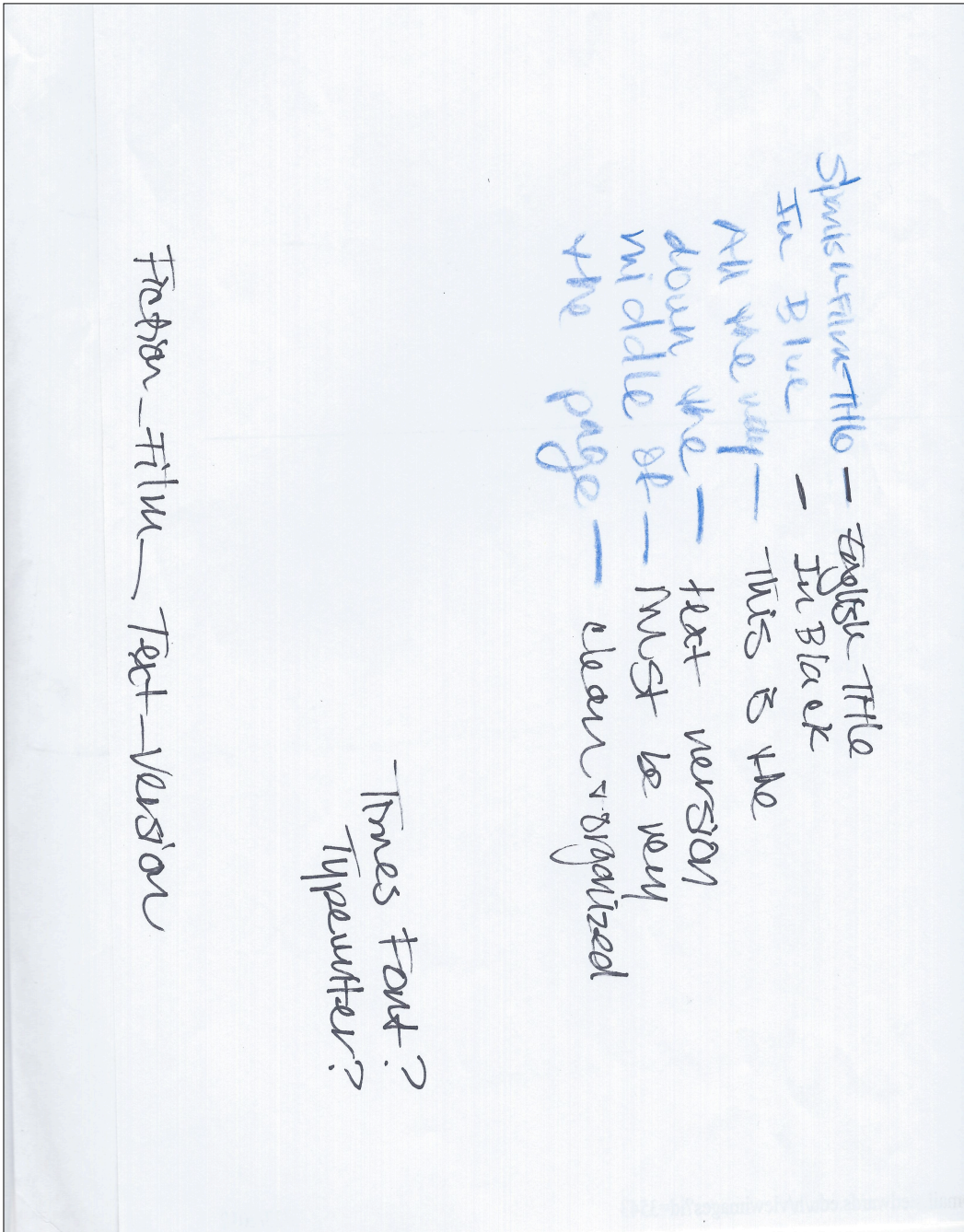


## APPENDIX D3: PRELIMINARY SKETCHES



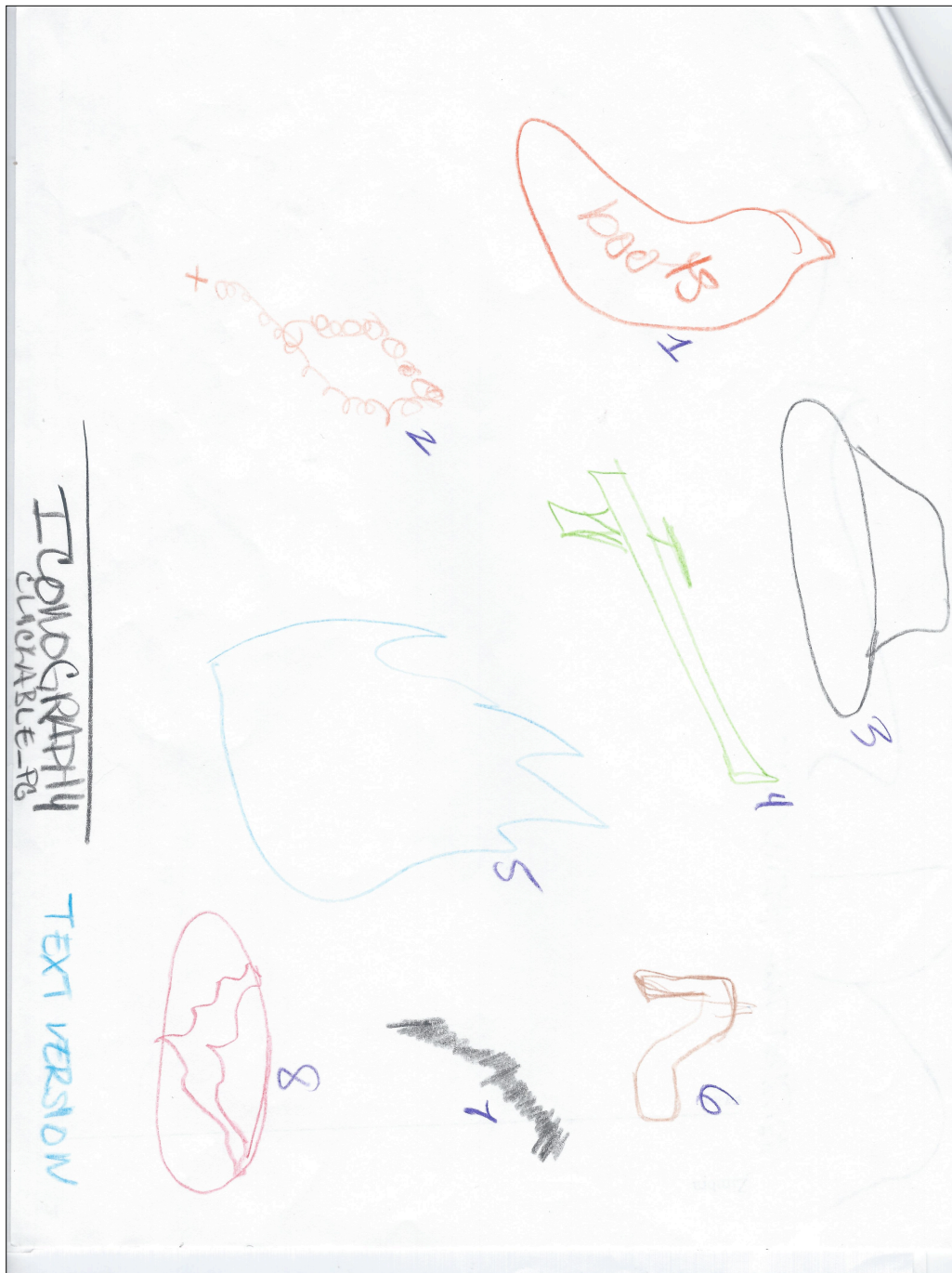


## APPENDIX D4: PRELIMINARY SKETCHES

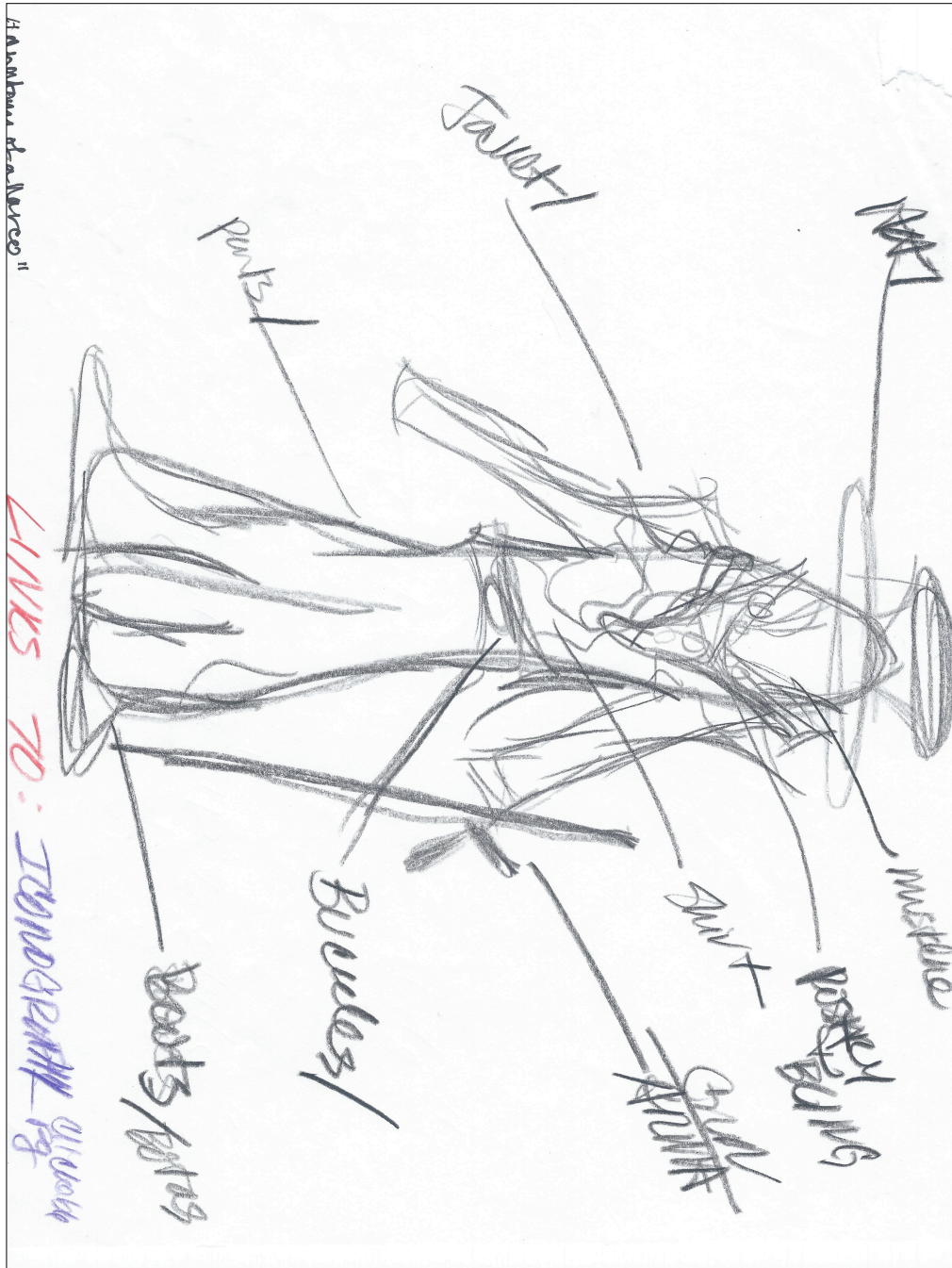




## APPENDIX D5: PRELIMINARY SKETCHES



## APPENDIX D6: PRELIMINARY SKETCHES





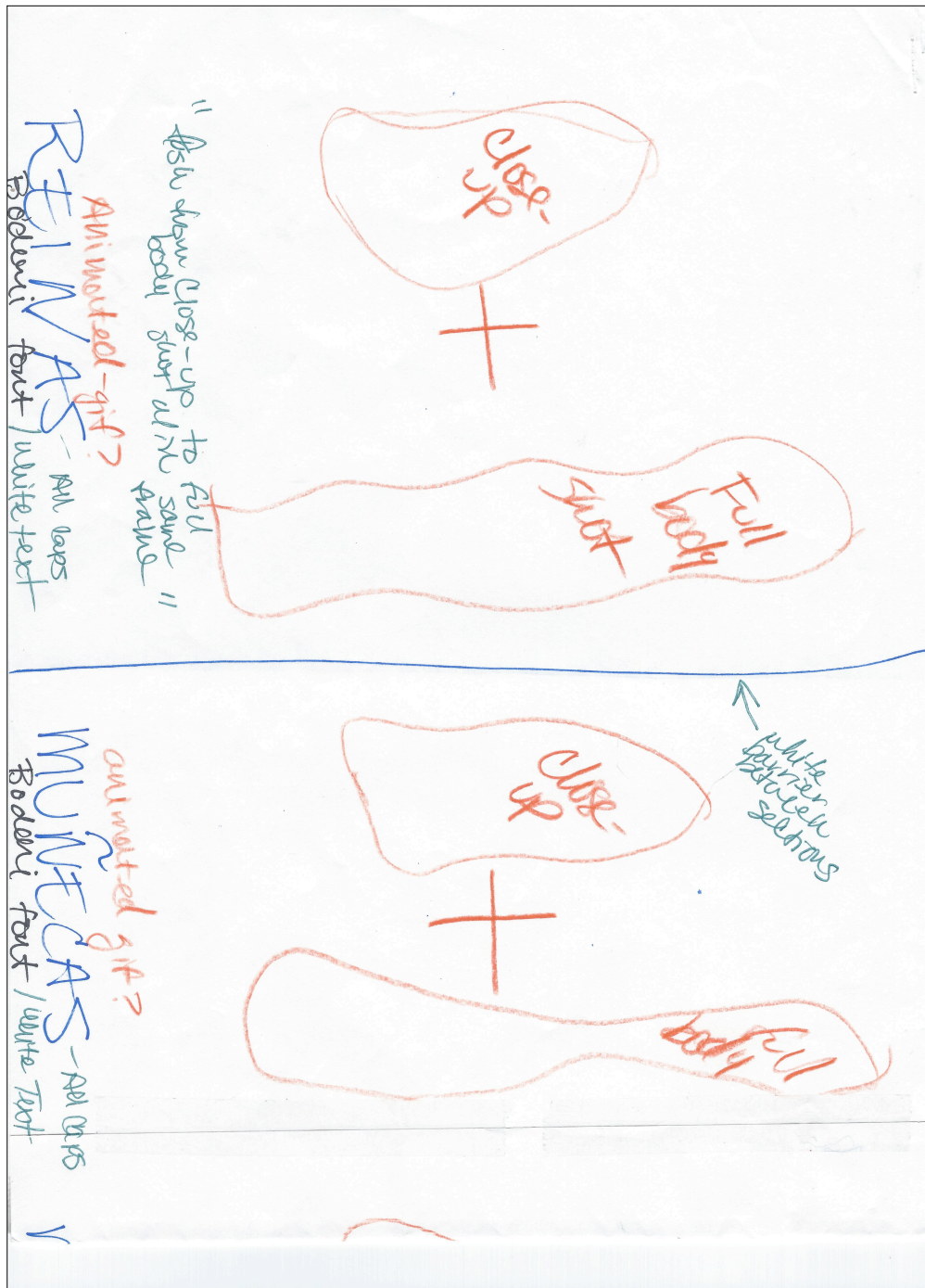
## APPENDIX D7: PRELIMINARY SKETCHES



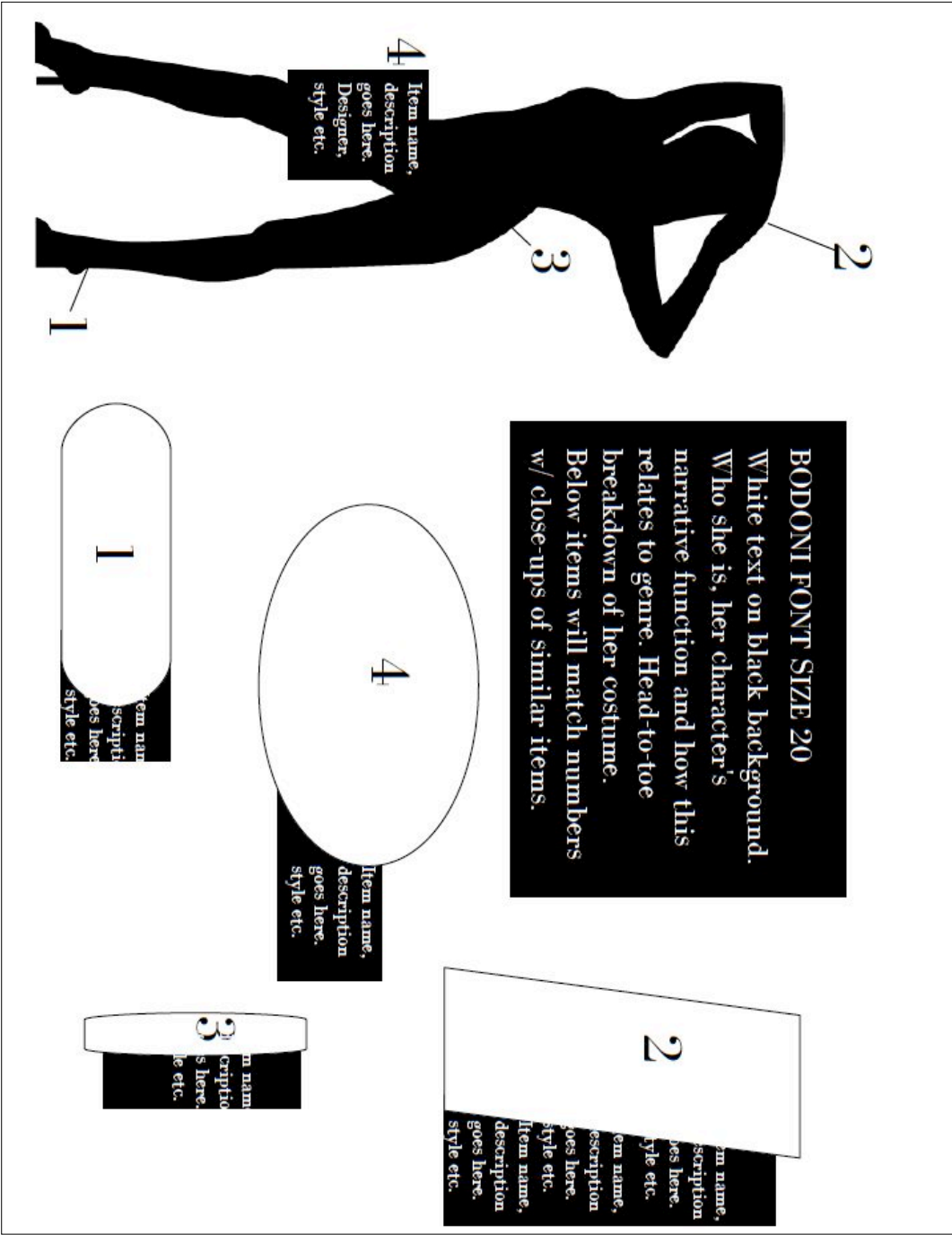
A hand-drawn map of a river area, oriented vertically. The river is represented by a central wavy line. On the left side, there are three labels: "Rios", "Muteas", and "Mafasas". On the right side, there are three labels: "Miss Bala", "La Reina del Castillo", and "Muteas". In the center of the river, there is a label "Muteas" with a small sketch of a person. Below the central "Muteas" label, there is a label "WEEDS" and a label "4 DAMS IN 500". At the bottom of the river, there is a label "JESUS MALVERDE" and a label "HEAD KINGPIN". On the far right, there is a label "first down college".



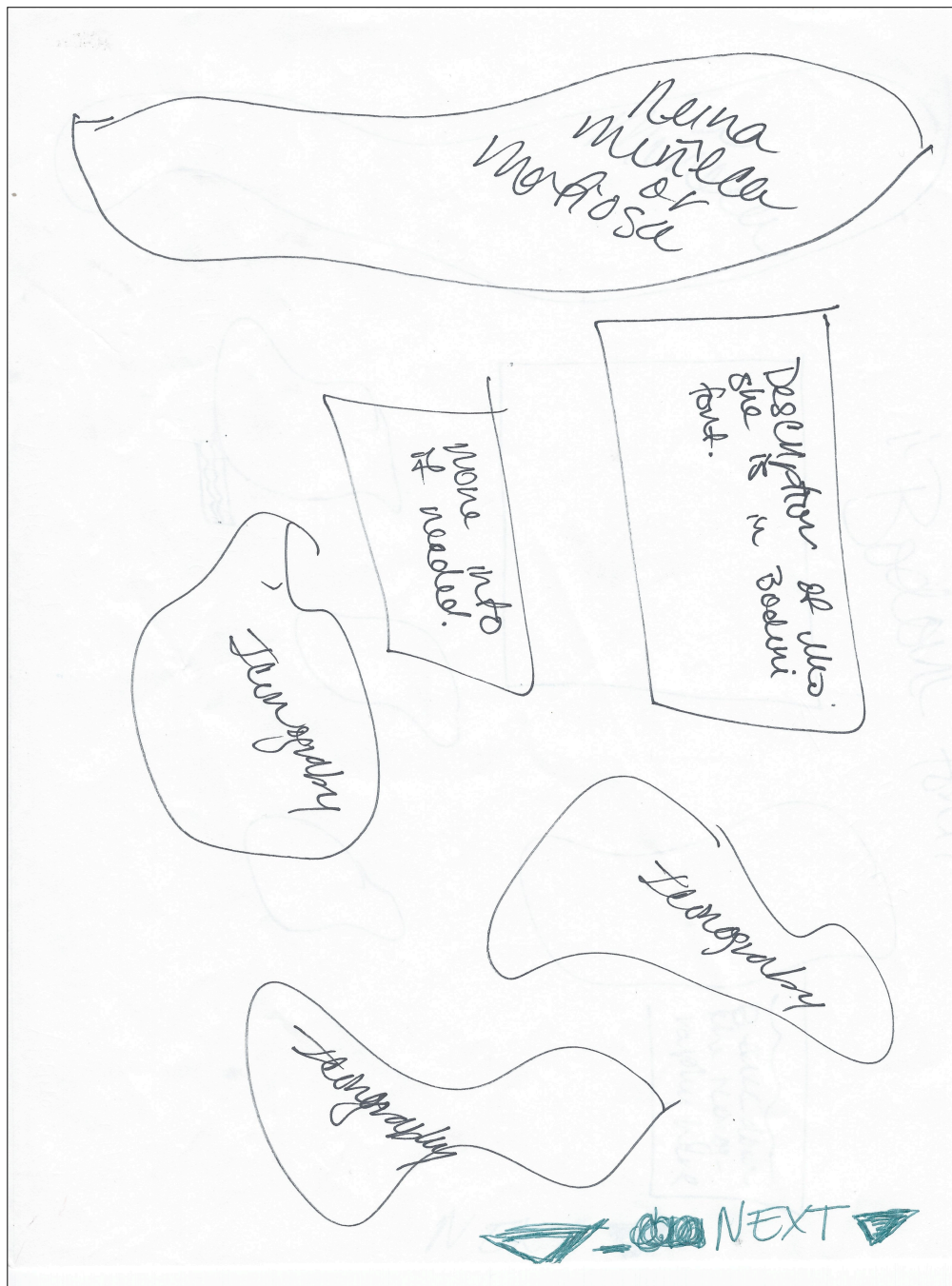
## APPENDIX D9: PRELIMINARY SKETCHES



APPENDIX D10: PRELIMINARY SKETCHES

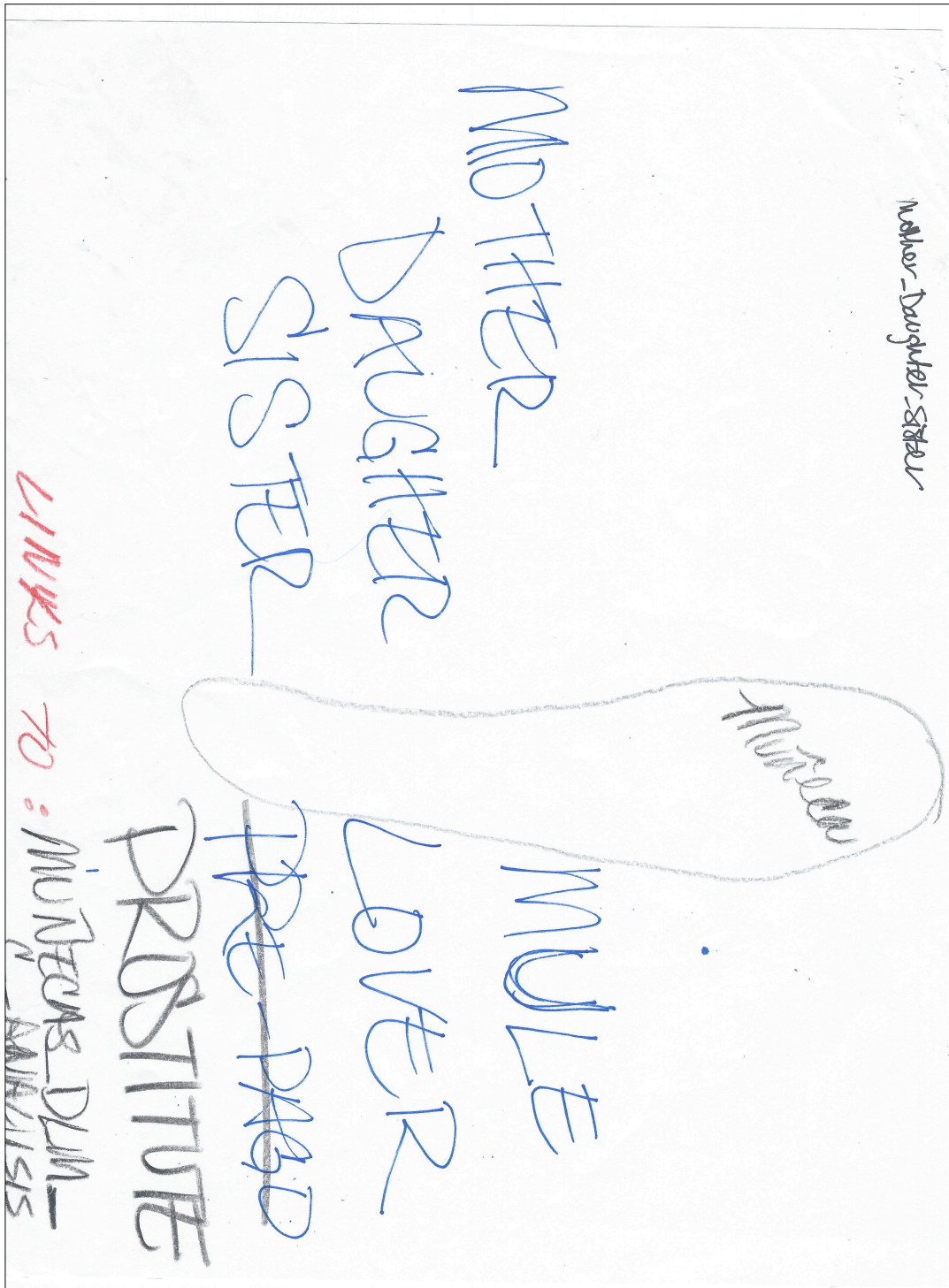


## APPENDIX D11: PRELIMINARY SKETCHES





APPENDIX D12: PRELIMINARY SKETCHES





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## **Vita**

Flora J. Ortega is originally from Port Isabel, Texas. Upon receiving the College Assistance Migrant Program Scholarship (CAMP) she studied at St. Edward's University where she completed a Bachelor of Arts in International Relations in 2009. As an undergraduate, she had the opportunity to study immigration and film at L'Institut Catholique de Toulouse in Toulouse, France where she became conversational in French. Seeking to return to her roots, she studied film, poetry, and literature at the University of Guanajuato in Guanajuato, Mexico the following summer. After graduating, Flora traveled to Argentina and Uruguay as the producer on a documentary film about a popular movement to annul an amnesty law pardoning war criminals' use of forced disappearances during the dictatorship era. In 2010, Flora was accepted to the University of Texas as a dual degree student in Radio-Television-and-Film and Latin American Studies. In the fall of her second year, she was selected to participate in the University of Texas Semester in Los Angeles Program. Upon her return to Austin, she made the decision to graduate with a degree in Media Studies and return to Los Angeles to pursue a career in screenwriting and producing.

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This report was typed by Flora J. Ortega.